COMPLIMENTS OF

13

MARDI GRAS

IN

NEW ORLEANS,

Thirteenth Annual Festival.

FEBRUARY 25th, 1873.

The Mystick Krewe of Comus

THEIR HISTORY AND FESTIVALS

FROM 1857 TO 1872.

SCENES, INCIDENTS, ETC.

Presented to the Patrons of the Western & Atlantic Railroad and Its Numerous Connections

BY

B. W. WRENN,
General Passenger and Ticket Agent,
ATLANTA, GA.

BARROW—*The Printer*—46 Alabama Street, ATLANTA.

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MARDI GRAS.

How often do we hear the question asked, "What is MARDI GRAS?" In response to all such inquiries we propose, in the following pages, to give such facts at our command as may prove interesting regarding the celebration of the Great Carnival or Festival on MARDI GRAS, in New Orleans.

We feel that it is only *justice* to this Road to state POSITIVELY that it was the FIRST to advertise and issue *Round Trip Tickets from Atlanta to New Orleans* AT ONE FARE for visitors to witness the Carnival, and in 1872 the interest so increased that we carried the first full train of Pullman Sleeping and Drawing-Room Day Coaches *through without change;* and this year we hope to furnish through cars to all who may desire to go, either in parties or single.

Parties of twenty or more can charter a Palace Coach for the trip, upon application, thus enabling them to have all the comforts of home among themselves.

The different routes by which we will sell Excursion Tickets may be found in this pamphlet, and we ask a careful perusal of the many attractions offered by our connections.

The sale of Excursion Tickets will commence February 15th, and continue until and including the 22d of February, 1873; RETURN COUPONS to be good if presented within thirty days from date of sale.

MARDI GRAS OR SHROVE TUESDAY

In New Orleans has always been a day memorable in the social annals of the Crescent City. We need not tell our readers that it is the last day of the Carnival, and that the season of Lent begins the day after, during which the Catholic and Episcopal

population, numbering so large a majority of the people of that city, abstain from festivities, indulgence, and all manner of amusements.

It is not strange, therefore, that, as the Carnival season draws to a close and the day of MARDI GRAS approaches, the spirit of revelry and amusement becomes more and more active, and that the festivities of the season have always culminated, as in the South of Europe and other Catholic countries, on MARDI GRAS, in all sorts of innocent amusements, out of doors and in doors—grotesque processions, masks, practical jokes, and a universal abandon of festivity and merry-making. In fact

THE DAY

Is given up to mirth, festivity, and a suspension of municipal authority—as will be seen by the following Proclamation :

GENERAL ORDER.

1. All organizations and subjects intending to participate must report to the Lords Marshal of Division at 2 o'clock P. M.

2. All places of business, public or private, are hereby ordered to be closed at 12 o'clock M.

3. Owners and drivers of public and private vehicles are required to keep out of the highways in which the Divisions of the Royal pageant will form, and through which it will pass.

4. Owners and masters of vessels and steamboats in port, the proprietors of public buildings, the Consuls of all foreign nations at peace with His Majesty, are directed to display their colors during the entire day.

5. The City Authorities are hereby ordered, under penalty of Royal displeasure, to remove all obstructions from the highways on which the pageant is to form or pass.

6. All malicious mischief upon the part of his royal subjects, such as throwing flour, is interdicted and forbidden under the severest penalty.

7. THE LORDS MARSHAL will be distinguished as follows : Grand Marshal of the Empire, purple and gold rosette and baton ; Division Lords Marshal, red and gold ditto ; Aids to correspond.

AT SUNSET.

Another Royal salute will be fired by the Commander-in-Chief of His Majesty's forces, when all his subjects will immediately disperse, in order to give place, and do appropriate honor, to our cousin COMUS, who visits His Majesty after that time.

Now, enjoining strict obedience upon the part of his subjects, His Royal Highness trusts his honor and glory to their loyal hands.

Given under our hand and seal, at CARNIVAL PALACE, this the 9th day of February, in the year of our Lord, 1872.

REX.

The "freedom of the city" is given to the gay "Revelers," and they begin to appear upon the streets soon after sunrise, and to attempt a description of the scene that follows, and grows wilder as the day grows older, would be simply absurd. By noon the streets are one living mass of humanity—the "merry maskers" are seen everywhere; here a Devil, "red-hot" from the Infernal Regions, is doing the agreeable to an Angel with wings and robes as white as snow; there is Sambo, just from the Plantation, with his banjo, looking as "happy as a big sun-flower," and black as "the ace of spades," yet hanging gracefully on his arm is some "fairie queene," all glittering in spangles of gold and silver, "beautiful as a butterfly." But while we are gazing on this picture, Louis XIV hurries by to greet Alexander the Great, just on the other side of the street talking to the King of the Cannibal Islands; and Napoleon I jostles rudely against us, with a beautiful ballet girl *en costume* on his arm, while the Empress Josephine is taking a friendly "smile" with her friend, "Buffalo Bill," in an adjoining bar, and the "Girl of the Period" takes "a half dozen fried" with Barnum's "What Is It." And so it is all day long—Devils are fascinated with Goddesses, while the Gods are carried away with the angels of earth.

The Mystick Krewe.

In 1857, some time before Mardi Gras, there were whispers that a fresh and novel entertainment would be offered to the people of New Orleans. Nobody at first knew what it would be, but by some means it leaked out that an organization calling themselves "The Mystick Krewe of Comus" would appear upon the streets on Mardi Gras night in all sorts of fanciful masks and costumes—that they would form in a procession—march through the principal streets and then retire to the Varieties Theater, where certain tableaux of a mythological character would be exhibited, afterwards a grand ball would be given, to which only a certain select company would be invited.

The affair created great interest and excitement—the greater from the profound secresy and mystery which surrounded it—the beautiful cards of invitation which were issued to the ball—and the entire ignorance of each invited guest of the source from whence the invitation came.

After the first celebration, in 1857, enough was known to satisfy the public that the Krewe were composed of precisely the right sort of persons to make an affair of the kind a perfect success. Nobody knew who they were, and nobody to this day has lifted the impenetrable veil (though perhaps the philosopher, "J. N." may do it, now that *he* has gone to New Orleans,) of secresy which keeps their identity from the public. Suspicions have been indulged, of course, as is natural in all such cases, but the Krewe, whoever they are, have at least the merit of sacredly preserving their incognito, and from 1857 to this time no one can say he is *positive* of knowing a single member.

It is evident, however, that they are gentlemen of intelligence, of wealth, and of social position. No others could prepare and so appropriately represent the beautiful tableaux which they have successively exhibited. No others could bear the expense which attends such costly celebrations, and no others could get together such select and brilliant assemblages of the cream of the population, of both sexes, as have always marked the Krewe celebrations in New Orleans.

It is observed that the interest in the celebration generally commences two or three weeks beforehand, and that there is always a very strong desire to procure tickets, not only by the citizens for themselves, but for their friends who are expected from all sections of the United States. So difficult is it to procure invitations, that in 1866 a gentlemen advertised for one in a New Orleans paper and offered a large sum of money, but as no one has ever been able to buy a ticket or even use one that was not personally addressed to the bearer, the presumption is that the invitations are entirely complimentary on the part of the Krewe, intended for the benefit of their friends and others who they may think would add to the pleasures of the occasion. This is indeed one of the reasons why cards of invitation are so much desired. It adds also to the piquancy and pleasure of the festivity to know that you have some friend in the Krewe who is considerate enough of your happiness to seek to promote it by such a delicate attention.

The writer has been honored with an invitation, and agreeable to its mandate, appeared in person, and whilst we were unable to recognize the writing of any friend in the superscription, we were none the less grateful.

If, however, you should not be favored with an invitation to the Mystick Krewe Ball, do not be disheartened, for as there are no theatrical performances on the Carnival Night, grand masquerade balls are held in every theatre in the city, and thus the festivity is kept up all night. Tickets to these balls can be had at the door for from three to five dollars ; and if you tire of one you go out, taking a return check, and, before you get into the street, some "native" will propose to exchange for your check a ticket to a ball in another part of the city, and by exchanging you can go to all the balls for one ticket. Elsewhere we give from one of the New Orleans papers notices of the different balls of a season.

The First Festival—1857.

As we have already mentioned, the first festival of the Krewe was on Mardi Gras day, February 24th, 1857. The festival of the Krewe was considered "the great feature of the night." It is stated that there were tortures of curiosity and speculation about their identity and purposes, and that they made their debut before the public in a very unique and attractive manner. They went through the streets at 9 o'clock, with torchlights, as much resembling a deputation from the lower regions as the mind could conceive. The masks displayed every fantastic idea of the fearful and horrible, while their effect was softened down by the richness and beauty of the costumes and the evident decorum of the devils inside.

After going through the principal streets, to the great astonishment and admiration of the outsiders, and calling upon Mayor Waterman—for the purpose, suggested by some one, of obtaining a license to "raise the supernatural" in the Varieties Theater—they proceeded to the theater, which was soon filled with the guests of the festival.

The interior of the theater was decorated with a profusion of hangings, wreaths and festoons of flowers, beautifully arranged. The parquette had been floored over even with the stage for the tableaux and the ball that was to follow. In a short time after the doors were thrown open, all the space inside, apart from the floor and stage, was jammed with an assemblage composed of the *elite* of Louisiana and the adjacent States—none being in mask

but the Krewe, but the fashionable and costly costumes of the ladies added much to the brilliancy of the scene.

In due time the Krewe appeared upon the stage. One of the New Orleans papers says they were "beautiful in their ugliness—charming in their repulsiveness." Such masks were never seen in the South before. There were upwards of a hundred of them, and no two alike—whilst all were grotesque to the last degree. They represented the different characters with which religion and mythology have peopled the infernal regions, and which Milton has described in "Paradise Lost." The masks displayed a fertility of fancy and a disregard of expense which captivated all beholders.

Four tableaux were given, the first represented "*Tartarus*," The characters in this scene were Pluto and Proserpine presiding over The Three Fates, Clotho, Lachesis and Atropos; The Three Furies, Alecto, Tisiphone and Margeara; The Three Gorgons, Medusa, Sthreno and Euryale, with Ixion, Sisyphus, Tantalus, Minotaur, Cerberus, Charon and Chimera, all being arranged in classic attitudes, they were flooded with colored lights in a manner beautiful to behold.

The second tableau was "*The Expulsion.*" In this were represented Satan, Beelzebub, Moloch, Dagon, Belial, Isis, Osiris, Mammon, and a host of other infernals.

The third tableau represented "*The Conference of Satan and Beelzebub.*"

The fourth and last represented "*Pandemonium.*"

This is described as a most magnificent spectacle, in which Gluttony, Drunkenness, Indolence, Avarice, Murder, Vanity, Theft, Discord, Licentiousness and Jealousy were personated, all being presided over by Satan, and flanked by Sin and Death.

The different tableaux were arranged in accordance with the description given in Milton's immortal poem, and they were acted out truly and successfully, in a manner which reflected the highest credit upon the poetic taste and judgment of the gentlemen composing The Mystick Krewe of Comus. The representations, as well from their novelty as their excellence, afforded the highest pleasure to the audience.

At the conclusion of the tableaux the barriers were removed and the brilliant assemblage present took the floor to indulge in the revelries of the dance, the promenade and the *tete-a-tete*. The

Krewe having disbanded, dispersed amid the crowd and joined in the dance in a manner which showed them to be very gentlemanly and agreeable devils.

At 12 o'clock the Krewe silently disappeared, but the festivities were kept up by the crowded assembly to a very late hour.

Second Annual Festival—1858.

As may be supposed, the interest excited by the first festival of the Krewe, and the perfect success attending it, created a lively feeling of curiosity and expectation as the time approached for the second festival in 1858. The Krewe, appreciating this fact, seem to have "*laid themselves out*," according to public accounts, to make a very superior and satisfactory exhibition.

From the best data we have at our command, we learn that the Second Festival of the Mystic Krewe of Comus was by far the best ever gotten up in New Orleans. In years gone by, there were many brilliant and novel features in the celebration of Mardi Gras, but in the memory of the oldest inhabitants of New Orleans, nothing was ever gotten up which could begin to compare in taste, brilliancy and beauty with this festival of the Mystick Krewe.

The streets all along the line of march were densely crowded, and each balcony and window freighted with its quota of love and beauty. The Krewe, on this occasion, revived that mythology of the olden time in all its classic glory, presenting to the eye, in the most beautiful shape, the different deities which have for so many ages afforded material to the poet's pen, the painter's pencil and the sculptor's chisel.

The extraordinary character of the masks, the splendor of the dresses, the beauty and richness of the chariots and other accessories, and the gorgeousness and novelty of the spectacle as a whole, were observed and appreciated by all the spectators.

The Krewe assembled at La Fayette Square, at 9 o'clock, with torchlights and music. There they were met by his honor Mayor Waterman, and, after obtaining his permission to raise a festive excitement in that goodly city, they took him prisoner and marched him off in the procession—the streets being crowded with eager multitudes throughout the line of march.

The following was the order of the procession :

COMUS,
GOD OF FESTIVITY,
AND TITULAR PATRON OF THE ORDER, LEADS THE PROCESSION, FOLLOWED BY

MOMUS,
GOD OF MIRTH,

JANUS,
GOD OF THE YEARS,
IN A CAR EMBELLISHED WITH EMBLEMS OF HIS CHARACTER, ATTENDED BY THE

FOUR SEASONS :
SPRING, SUMMER, AUTUMN AND WINTER.

FLORA,
GODDESS OF FLOWERS,
IN A CAR WREATHED WITH FLOWERS, DRAWN BY BUTTERFLIES, ATTENDED BY

POMONA,
GODDESS OF FRUITS,
AND

VERTUNNUS,
GOD OF ORCHARDS,

CERES,
GODDESS OF AGRICULTURE,
IN THE OXEN-DRAWN CART, FOLLOWED BY

PAN,
GOD OF SHEPHERDS.
AND THE

FAUNS,
IN GAY REVELRY AROUND.

BACCHUS,
GOD OF CONVIVIALITY,
IN HIS LEOPARD-DRAWN CAR, AND AFTER HIM HIS INTOXICATED PRECEPTOR,

SILENUS,
GOD OF SOAKERS,
SCARCE ABLE TO RETAIN HIS SEAT ON HIS DONKEY, ATTENDED BY A GROUP OF SATYRS.

DIANA,
GODDESS OF THE CHASE,
IN A HUNTING CHARIOT, DRAWN BY STAGS, FOLLOWED BY THE

MUSES,
CALLIOPE, CLIO, ERATE, THALIA, MELPOMENE, TERPSICHORE, ENTERPE, POLYMNIA AND URANIA.

VESTA,
GODDESS OF FIRE,
WITH HER SYMBOLIC ALTAR OF FLAME, FOLLOWED BY

HARPOCRATES,
GOD OF SCIENCE,

HYGEIA,
GODDESS OF HEALTH,

ÆSCULAPIUS,
GOD OF MEDICINE,

FORTUNE,
WITH HER HORN OF PLENTY, AND

PLUTUS,
GOD OF WEALTH,

LED

DESTINY,
ON HIS WINGED DRAGON, ATTENDED BY

THEMIS,
GODDESS OF JUSTICE,

AND

NEMESIS,
GODDESS OF VENGEANCE,

SATURN,
GOD OF TIME,
WITH HIS SCYTHE AND HOUR-GLASS, PRECEDES

CYBELLE,
GODDESS OF EARTH,
IN A CHARIOT DRAWN BY LIONS. NEXT CAME

JUPITER,
GOD OF OLYMPUS,
IN A WINGED-CAR, DRAWN BY EAGLES—RULER OF THE FESTIVAL—ATTENDED BY HIS CUP-BEARERS, HEBE AND GANYMEDE, AND HIS WINGED-MESSENGER, MERCURY, MOUNTED ON PEGASUS.
FOLLOWING JUPITER WAS
HIS QUEEN

JUNO,
GODDESS OF THE HEAVENS,
IN HER CAR DRAWN BY PEACOCKS, TOGETHER WITH HER ATTENDANTS, IRIS—THE RAINBOW; AND ARGUS—THE HUNDRED EYED. OTHER DEITIES THEN FOLLOWED.

ATLAS AND HERCULES,
WITH THEIR PRODIGIOUS LABORS,

MARS,
GOD OF WAR,
IN AN ARMED CHARIOT,

MINERVA,
GODDESS OF WISDOM,
IN A CAR DRAWN BY OWLS.

VULCAN.
GOD OF FIRE,
WITH HIS ANVIL AND SLEDGE-HAMMER.

VENUS,
GODDESS OF LOVE AND BEAUTY,
WITH CUPID, IN A CAR DRAWN BY SWANS.

HYMEN,
GOD OF MARRIAGE.

AURORA,
GODDESS OF THE MORNING,
IN A CAR DRAWN BY A WINGED-HORSE, AND, ATTENDED BY THE HOURS, PRECEDES

PHŒBUS APOLLO,
IN THE CHARIOT OF THE SUN. THE GOD OF THE SUN WAS FOLLOWED BY

NIGHT,
IN A SOMBRE CAR, DRAWN BY A BAT, WITH THE TWIN DEMI-GODS, CASTER AND POLLUX, IN HER TRAIN.

ÆOLUS,
GOD OF THE WINDS,
RESTS OVER HIS MURKY CAVE, AND IS ATTENDED BY HIS SUBJECTS, BOREAS—GOD OF THE NORTH WIND; EURUS—GOD OF THE EAST WIND; NOTUS—GOD OF THE SOUTH WIND; AND ZEPHYRUS—GOD OF THE WEST WIND.

NEPTUNE AND AMPHITRITE,
GOD AND GODDESS OF THE SEA,
IN A SHELL, DRAWN BY SEA HORSES, ATTENDED BY THE TRITONS, AFTER THEM

PLUTO AND PROSERPINE,
GOD AND GODDESS OF THE INFERNAL REGIONS,
ON A THRONE DRAWN BY THEIR FAITHFUL CERBERUS. PROCESSION CLOSED WITH

HECATE AND THE FURIES.

This must certainly have been a most brilliant display, not beautiful only, but instructive. The Theatre was decorated as on the preceding festival, and crammed and jammed by the very best people. At the appointed hour the curtain rose, followed by the tableaux, of which there were four.

It is useless to attempt a description of the grand display of

all that was on the streets when gathered together, as was done by the "Krewe."

The termination of the last tableau was a procession around the theater, by which the assembly could obtain a close view of those whose beautiful costumes and masks had delighted them so much in the out-door procession.

Third Annual Festival—1859.

The two previous exhibitions of the Krewe had only whetted the appetite of the public for the third festival, and long before the arrival of the day—March 8th—great interest was excited, and expectation was on tiptoe for the grand exhibition. Other masquerades, during the day, served only to excite curiosity for the Krewe turn-out at night, and to give greater eclat to their proceedings.

One of the New Orleans papers, in speaking of them, says: "This organization, though mysterious enough to baffle all curiosity as to the identity of its members, still gives unmistakable evidence of being composed of gentlemen, of choice spirits, who, in their determination to amuse themselves, and the public, shrink at no expense, and leave nothing undone to afford a really elegant entertainment.

Their success in past seasons has given them a great name—and about Mardi Gras times the sound of the words Mystick Krewe of Comus falls pleasantly upon the ears of all who know what it is to live and be merry."

An immense crowd, as was the case before, composed of ladies and gentlemen, lined the route of the procession. Emerging on Orleans street, the Krewe proceeded to the City Hall. The display this year was not mythological, but adapted to the times. The design was to represent the four principal old English holidays—May-Day, Mid-Summer Eve, Christmas and Twelfth Night.

The procession was in the following order—A band of music being between each division:

TWELFTH NIGHT;
OR, THE COURTLY PAGEANT OF MISRULE.

Two trumpeters leading, with their instruments coiled all about their bodies, with the mouths projecting forward over the tops of their heads; Herald and Ensign of the Lord of Misrule

bearing his banner emblazoned with his coat of arms, and followed by an enormous chicken cock ; page bearing the crown ; Lord of Misrule, attended by his Jester and the Abbott of Unreason as his chief adviser. Twelfth cake—Two ushers with white rods, and a group representing by their habiliments the games of cards, chess, dominoes, billiards, loto, dice, draughts, snake, backgammon, nine-pins, fox and goose, and bilboquet.

The figures in this division were extremely odd, and the effects of the masks intensely comical.

MAY-DAY.

This division introduced the different characters peculiar to the good old May-Day frolics of "Merrie England." First came Jack-in-Green ; Tom-the-Piper, and the Tabor-Man ; a great hobby horse, followed by a group of jingling morris dancers ; next Scarlet and Muck ; then the maid, Marian, as May-Queen, attended by Robin Hood and Friar Tuck, with Stokesly last.

This is described as "a very pleasant and suggestive group."

MID-SUMMER EVE.

This introduced characters of startling oddity. St. George led, followed by the Great Dragon he subdued ; after them Puck and the Bear ; with Moth, Mustard Seed, Pea Blossom, and the other Fairies of Mid-Summer Eve, surrounding their beautiful queen, Titania, with Bothen transformed into a donkey ; Lion and Unicorn bearing the escutcheon of England ; finally, the great Giants of Guildhall, Gog and Magog, both of them towering monsters.

CHRISTMAS.

Harlequin at the head, followed by a grotesque group of Christmas carollers, performing upon silent instruments of the most ridiculous design ; Bellman's Christmas Tree, laden with presents ; Santa Claus ; Boar's Head ; Plum Pudding ; Mince Pie ; Wassail Bowl; Barrel of Ale; Bottle of Champagne; Bottle of old Port.

"Persons who did not see this masquerade," says an account, "will find it hard to imagine how such articles as the above could be personated by human beings, but all who saw them will admit that the conceits, odd as they were, were carried out in the most admirable manner."

The Krewe paid their customary respects to the Mayor, and

then headed for the Varieties Theater, which was already jammed and crammed.

In due time the curtain rose, and the tableaux were presented, after which dancing closed the affair.

Fourth Annual Festival—1860.

Upon the approach of Mardi Gras much anxiety, as usual, was expressed and felt as to what would constitute the procession of the Krewe.

As usual, the streets, balconies and house-tops were crowded to witness the procession. The Krewe this time first made their appearance on Royal street.

A tablet, borne at the head of the procession, expressed the design of the night, namely, the Illustration of American History, and it had upon it the inscription, "Statues of the great men of our country."

There were fifteen cars or wagons, each so arranged as to represent a block of granite, and upon each was a group of living statues, representing the famous historic persons of our country, each car being drawn by horses draped in white.

The following historical pictures were presented :

FIRST CAR.

Christopher Columbus, with his sword drawn, in the act of unfurling the Spanish flag, and claiming the newly discovered country.

SECOND CAR.

Sebastian Cabot, an old man, seated ; and, standing by his side, Vespucci and Carter, the discoverers who were the nearest successors to Columbus.

THIRD CAR.

Equestrian statue of Ponce DeLeon, supported by Narvaez and Alvaro, the early adventurers of Florida.

FOURTH CAR.

Ferdinand DeSoto, the discoverer of the Mississippi, in the center, surrounded by Vanzano, Menendez, Vasquez and De Gourguez.

FIFTH CAR.

DeBienville, de la Salle, Father Hennepin, Landomere, Jean Rebault, Lacaille and Nicholas Bone.

SIXTH CAR.

The English adventurers and settlers in Virginia, Sir Walter Raleigh, Martin Frobisher, Gerald Archer, Greenville and Ratcliffe.

SEVENTH CAR.

Capt. John Smith and Pocahontas, those memorable personages in the history of Virginia.

EIGHTH CAR.

Wm. Penn, the founder of Pennsylvania, in the midst of a group of Indians.

NINTH CAR.

The Dutch discoverer of the Hudson River, and the Dutch Governor of New York—Hendriek Hudson and Peter Stuyvesant.

TENTH CAR.

The Pilgrim founders of New England—Edward Winslow, Jno. Carver, Miles Standish, John Alden, Wm. Bradford, Edward Filly, Isaae Allerton and Roger Williams.

ELEVENTH CAR.

Heroes of the American Revolution—Benj. Franklin, John Adams, Robert Livingston, Thomas Jefferson, Patrick Henry, Roger Sherman, Richard Henry Lee and John Hancock.

FOURTEENTH CAR.

An equestrian statue of the Hero of Chalmette—General Andrew Jackson.

FIFTEENTH CAR.

Illustration of the Compromise of 1833—Henry Clay, Jno. C. Calhoun and Daniel Webster.

"The statues," says an aecount of the celebration, "whilst dressed aeeording to the fashions of the different periods represented, were as white as possible in every detail from top to toe. The masks were all made to represent the features of the originals, and were very faithful, particularly those of Clay, Calhoun and Webster. Most of the cars were drawn by four horses, each. All the horses were covered with white, and led by grooms in Arab dresses of white; and the spectaele was illuminated, and the light of day shed through the streets by a multitude of torchbearers dressed in white and carrying different colored flambeaux."

The streets were so erowded that an officer on horsebaek had

to precede the procession to make room for it. The theater was the scene of the usual brilliant display of beauty and fashion. The tableaux were represented by ten different groups and were intensely interesting.

All the characters of the Krewe who had appeared in the street procession and the above tableaux marched in procession down the center of the floor to the dress circle, separated into two lines, marched back around the sides and thus formed a circle all-around the theatre. Pedestals representing blocks of marble had been prepared and upon each of these, at the word of command, stepped a character. For a few minutes all thus stood in statuesque attitudes and motionless as if really statues, whilst a grand central ornament was a group of Indians representing Powhatan's tribe, and so disposed as to give the best picturesque semblance of the natives of the forest.

The statues were ranged in the order of history—Columbus and Cartier standing at the rear of the stage, and Jackson at the front by the dress circle, the contemporaries of each period standing *vis-a-vis*. The effect was splendid and heightened much the pleasure which the spectators had enjoyed in beholding the beautiful groups above described. The whole performance was enthusiastically applauded.

After standing a short time on the pedestals, the living statues stepped down again and then began the dance. They talked freely with the guests, in their elegant disguises, chatting and dancing joyfully until 12 o'clock, when as is their custom, they suddenly disappeared from the gay scene and were seen no more. Thus ended the fourth festival of the Mystick Krewe of Comus.

Fifth Annual Festival—1861.

Between 8 and 9 o'clock the Krewe having quietly emerged from the den on Camp street, preceeded as usual by music, accompanied by torch-bearers. The line of the procession was Camp, Julia, St. Charles, Royal, St. Louis, Chartres, Canal and Carondelet streets to the Varieties Theater. The streets were never more densely crowded, and it was especially remarked that the ladies turned out in innumerable thousands.

The masquerade represented "*Scenes from Life*," in the four divisions of Childhood, Youth, Manhood and Old Age. The cos-

tumes were sufficiently splendid, while the portrayal of the virtues and vices was elaborate and altogether unique. The people, as usual, had to wonder what brain devised such ideas, and what artist made the masks; but as the Krewe get up things after their own secret fashion, the wonder had to remain unsatisfied.

The first masker represented Childhood—an infant in a cradle, followed by a nurse. Then came Boyhood, surrounded by maskers representing a kite, a spinning top, a sweet-cake, marbles, and other things appertaining to the tender age. Then followed Youth, with a crowd of maskers representing the virtues, aspirations, temptations and trials of that period. Afterward came Manhood, with a band of maskers representing the vices, follies and also the better qualities of mature age. Finally came Old Age, with maskers representing the vices and virtues which struggle for the mastery of man in his latter days. This group was followed by a mask representing Death—a skeleton in a shroud.

Many of the virtues and vices were gotten up in extraordinary style. Hypocrisy was a smiling giant, some ten feet high, with two faces and a pair of extended hands on each side. There was a female giant of the same size, in cap and spectacles, who attracted much attention. The grosser vices were rigged up as if riding different kinds of beasts—a goat, a hog, etc.—and one represented a whisky barrel.

At 10 o'clock the doors of the theater were shut, inclosing the usual amount of female loveliness and beauty. The dress-circle is described as "one gorge of splendidly dressed ladies, representing the wealth and fashion of New Orleans and Louisiana." The theater was never more thoroughly glutted on any occasion. The tableaux were given with grand success.

The tableaux being concluded, the Krewe mingled in the crowd, and participated in the dance as usual, keeping up their characters all the while, and the masker who personated Cowardice creating no little amusement by his fear of everything he saw. As usual, the Krewe gradually disappeared, until at 12 o'clock not one was left—but the dance went on until the small hours of the morning. Thus ended the last celebration for four years, a hiatus occurring during that time, in consequence of the war. Yet the fifth anniversary of the Krewe was such as fully to

justify the popular verdict expressed through the press, that the splendid hospitalities of the Krewe constituted them *the* institution, in a festive way, of the city of New Orleans.

A Hiatus.

And a "*hiatus valde defendus,*" the old poet has it, now occurred. The temple of Janus was opened, and for four long years its doors were never closed. What became of the Krewe during that time none but themselves know. But though they frequently represented immortals in their characters as the Krewe, it is presumed that they were mortals as citizens, and like the rest of us, were forced to postpone everything like social amusement until peace should once more bless the land with its healing and benign influence.

The four years which intervened between '61 and '65, were beautifully portrayed on the cards of invitation for this year.

Enough of the Krewe survived the war to make another grand spectacle on the

Sixth Annual Festival—1866.

It was fitting that the return of peace should be symbolized by the Krewe on the first occasion after the close of the war. The announcement that they would "turn out" after so long a silence, revived all the happy recollections of the first festivals, and the day of their appearance—February 13th—was most anxiously looked for, and tickets were in greater demand than ever.

Those who were fortunate enough to be included among the invited guests, will scarcely forget the brilliant scene which the Varieties Theater presented on the night of February 13th, 1866.

For two hours before the appointed time, the streets were crowded to see the Krewe procession. Where they came from nobody knows except themselves; but they were first visible on Royal street, preceeded by lantern bearers of the "freedmen" persuasion, and a splendid military band. Marching up Royal to the Clay statue, they then headed for Camp street, thence to Julia, thence to St. Charles, and down St. Charles to the mayor's office, paying their respects, as usual, to the Chief Magistrate of the city. During their march, the streets, sidewalks, windows, bal-

conies, housetops, etc., were crowded as usual, and while the younger portion of the community were astonished and pleased with the exhibition, it afforded to the old folks a pleasant surprise and a rare enjoyment.

Arriving at the theater, the Krewe found it as crowded as usual on such occasions, the invited guests always gladly honoring their invitations to the festivals of the Krewe. The usual splendid array of beauty was visible—the dress circle being one mass of the concentrated loveliness of New Orleans and Louisiana. An enthusiastic reporter spoke of it as a "paradisial glory of beauty."

The first tableau, "*The Past*," was given with an effect suggestive of many sad recollections, and with poetic effect. It was most appropriate, but most melancholy. Strife, Destruction, Want, Grief, Terror, were represented.

The second tableau, "*The Present*," had repose in it—that great quieter of the human heart.

Washington was presented, approving the labors of concord and the blessings of peace. In contrast with the first tableau, were represented Peace, Industry, Commerce, Science, Agriculture, History, Mechanism and Arts. The effect was most faithfully and excellently sustained.

"*The Future*" was the design of the third tableau.

> "Down the dark future, through long generations,
> The echoing sounds grow fainter, and then cease;
> And, like a bell with solemn, sweet vibrations,
> I hear once more a voice say Peace."

Peace and Plenty were the allegorical representatives, hopefully portraying the future.

The fourth and last tableau, "*The Court of Comus*," was a representation of his majesty entertaining his beasts in an unknown language, after which they practically carried out the injunction:

> "Come, knit hands and beat the ground,
> In a light, fantastic round."

But the "midnight hour" soon sounded, and where were Comus and his Krewe? Vanished into thin air! Where they went no chronicler can report, but that they took good care of themselves is evident from their being again on hand to give us another splendid entertainment in 1867.

The Seventh Annual Festival—1867.

As on previous festivals of the Krewe, the one held this year was looked forward to, and anticipated, with the most eager and intense interest—an interest which seems to increase in arithmetical progression with each recurring celebration of Mardi Gras. Public expectation was on tip-toe among the belles and beaux of the Crescent City, to say nothing of the great masses of the population generally, and the numerous visitors from Mobile, Baton Rouge, and other cities throughout the South, who had visited the city to witness the grand Firemen's Celebration, day before Mardi Gras, and the celebration of Mardi Gras, including, of course, the annual turn-out of the Krewe.

Long before the appointed hour, La Fayette Square and the adjacent streets were filled with an eager and expectant multitude, the fair sex being, as usual, on hand in strong force, thereby justifying the belief that curiosity is natural to the softer portion of creation—but the sterner sex was also fully represented, while, as for the juveniles, it really seemed that *all* the little boys in town, with a considerable sprinkling of the little girls, were bound to have a glimpse of the Krewe, with their weird and fantastic costumes. Between 8 and 9 o'clock, the Krewe began to get visible, on La Fayette Square, though where they came from, or how they got there, is one of those impenetrable mysteries for which human ingenuity is at a loss to account. Nobody saw them dropping from the clouds, and nobody could say that they sprang from the ground like the men from the fabled dragon's teeth planted by Cadmus ; but there they were, in all their rich gorgeousness and appropriate costumes, in numbers greater than on any previous celebration, and in characters which were not only grotesque, but most instructive and amusing.

Forming into line, with a band of music in front, and accompanied by a corps of torch-bearers, the Krewe started out on the "grand round ;" first filing into Camp street, thence marching up Camp to Julia, thence from Julia to St. Charles, thence down St. Charles to the City Hall, where, as is their custom, they paid their respects to his honor, the Mayor ; thence down St. Charles to Canal, from Canal to Chartres, down Chartres to St. Louis, from St. Louis to Royal, up Royal to Canal, thence to Carondelet,

up Carondelet to Common, and thence to Theater alley, entering by the rear entranee of the Varieties.

The general design of the celebration was "*The Triumph of Epicurus,*" which was illustrated by a large transparency in front, bearing that title—sueceeding which a smaller one announeed the Heralds of Appetite, represented by those stimulants to jaded humanity, Absynthe, Sherry and Bitters—followed by special aids, Oysters and Johannisberger. "Lords of the Ladle," with turtle and vegetable soup, led on the Knights of the Shell, such as shrimp, crabs, etc.

Pages of the Household now appeared, accompanying our codfish and mushroom aristocracy, closely followed by the grooms of the stye, ably represented by the Hog, from his head to his hind quarters. The special staff of the "Rulers of the Roast," in two immense loaves of bread, usher in his majesty, King Comus, in the form of a heavy old gourmand, leading the Bœuf Gras, surrounded by his special body guard in the form of all the vegetables of the table. Next came representatives of baskets of flowers. Following these were representatives of foreign courts, and ladies, portrayed by the following : Salt Cellar, Maeearoni Italienne, Canard Grecqe, Pate des Oiseaux, Grenoueille Francais, Snipe at diable, Sausage *a la* bow-wow. Then came the night and lady of the Green *Crests*, followed by a Salad fork, Lettuce and Castors. Next was the Knight of the White *Crest*, attended by Cold Slaugh, Cauliflower, Artichokes and Asparagus, the ornamental part consisting of a basket of flowers. Behind these were the Stewards in waiting, flanked by Jelly and Plum Pudding. Then came the Grand Equery and Lady, supported by Ice Cream and Strawberries. Ushers of the Court followed, flanked by Maeearoon, Maringue and Champagne. Another transparency, entitled "Peacemakers," followed, with Coffee and Cigars. Still another transparency brought up the Rear Guard, with Curaeoa and Kirschewasser.

It was almost impossible to get a complete list of all the various and beautiful designs so tastefully gotten up and so elegantly represented by the Krewe ; but the above will serve to give some idea of the splendid pageant which illuminated the streets of New Orleans, and delighted and elcctrified its citizens.

As usual, the whole route was lined with spectators, the

streets being, to use a common phrase, "rammed, jammed and crammed" with people. When the Krewe reached the Varieties, they found the interior of the building crowded with an expectant throng, the dress circle being one living and blazing mass of beauty, while the masculine portion of the assembly were scattered about in the upper tiers, the lobbies, and wherever they could poke their noses, or insinuate their boots. At a given signal the curtain rose, and showed the

TABLEAUX—THE GOURMAND'S VISION OF TWO COURSES AND A DESSERT.

"The banquet waits our presence; festal joy,
Laughs in the the mantling goblet, and the night.
Illumined by the taper's dazzling beam,
Revives departed day."

The Krewe were discovered seated at a table, which was arranged in the shape of a crescent. The different characters, representing dishes at a feast, were upon the table in regular order, while the candelabra were ranged around the room. In this way the Two Courses and the Dessert were presented, and of all the tableaux with which the Krewe have favored the people of the Crescent City, nothing so beautiful and appropriate has ever been presented. The First Course represented the following:

LE GOURMAND.

Absynthe,	Celery.	Salt Cellar,	Claret,
Oysters,	Horse Radish.	Crab,	Epergne.
Soupe a la Tortue.	Sherry,	Lobster,	Johannisberger,
Shrimp,	Bitters,	Butter,	Soup a la Julienne.
Crawfish,	Pickles.	Club Sauce.	Codfish a la Jonathan.
Sheephead a la Shoddy,			

SECOND COURSE.

Westphalia Ham,	Irish Potatoes,	Boar's Head a la Ecessais.

CANDELABRA.

Knife,	Brœut Gras,	Beets.	Pumpkin,
Peas.	Bread,	Carrots,	Rice,
Squash.	Corn,	Fork,	Cabbage.
Tomatoes,			

CANDELABRA.

Mutton,	Partridge Pie,	Duck,	Turkey.
Pork,	Epergne,	Currie,	Maccaroni,
Peacock,	Venison,	Snipe,	Chicken Marenge,
Bird Pie,	Potatoes,		Sausage,
Frog,			

CANDELABRA.

Lettuce,	Artichoke,	Cauliflower,	Fork and Spoon,
Koldslaw,	Salad,	Asparagus,	Castors,

DESSERT.

Ice Cream,	Nuts,	Pine Apple,	Banana,
Puddings,	Jelly,	Burgundy,	Melon,
Champagne,	Strawberries,	Epergne,	Candy,
Fruit,	Marengue,	Maccaroni,	

CANDELABRA.

Omelette Brule,	Coffee,	Cigars,	Kirsh and Curacoa,

The procession of the Krewe around the theater was, as usual, not the least interesting feature of the occasion, and many bright eyes peered curiously through the masks in a vain effort to discover the identity of the revelers. When the signal was given for the dance, it was obeyed with an alacrity which showed how eager for it was the expectant throng, and the way in which the Krewe themselves joined in showed that though they may occasionally represent infernals or celestials, they are humans at least when Terpsichore is Queen of the feast, and that bright eyes and beauty have the same attractions for them as for other mortals.

But the inevitable 12 o'clock sounded at last—the hour immortalized in Hamlet—and those who could withdraw their attention from the dance saw that the Krewe had mysteriously disappeared. Silently, unostentatiously, as the snow-flake falls, the Krewe had, by some means or other, gotten out of the theater. Where they went to, no one knows but themselves; but a little bird whispers to us that they soon after attacked dishes more eatable, if not more substantial, than those they had themselves represented in the street and on the stage; and that wines more rare than ever graced the feasts of the gods assuaged their thirst and warmed their hearts.

But the revelry was still kept up at the theater.

> "On with the dance—let joy be unconfined,
> No rest till morn when youth and beauty meet,
> To chase the glowing hours with flying feet."

Altogether, the Krewe have given one of the most enjoyable entertainments ever attended, and we have to thank them—whoever the mysterious personages are—for a bright chapter in the history of every day hum-drum life.

SCENES AND INCIDENTS.

Prior to the appearance of the cortege, and while expectation was on tip-toe, a drum commenced giving forth its discordant tones on Poydras street, near St. Charles. At once the throng rushed thither, shouting "There they are! there they come!" But a crowd of maskers were the drummers, and the hurrying searchers were deceived. The writer pleads guilty to having been misled with the rest, but was compensated by the fact that at the same moment he discovered issuing from a hardware store hard by where we were, certain mysterious rows of torch lamps (unlit) carried by trusty servitors, and ranged in rows upon long

strips of wood. Here was food for suspicion. The Krewe must be at the bottom of this, so we hastened after the torch-bearers, and found them entering the north gate of La Fayette Square. An incorruptible guardian of the city's peace and dignity here barred our further progress; he had his instructions and must obey, "go 'round, and see the lieutenant." So around we went to the St. Charles street gate, and here the order was "can't admit any one, you'll have to see the chief."

Chief was busy, and couldn't be found. What then?

Simply a heroic determination to view the coming spectacle from the same standpoint as the populace. The crowd was great, so was their eagerness. Of a sudden, the Krewe appear coming down South street to Camp. "Ha," said a man who formerly lived on Greene street, in a principal city of Georgia, trying to be funny, "guess they're going to have supper in the square there." Then the crowd laughed, and looked at the funny man, and then looked back again at the procession filing into the square. Busy policemen, not over gentle, kept them back, and the banquette edges and the street ways were crowded, jammed, packed with people.

Over at the Varieties, meanwhile, another assemblage was collecting, and when, its march over, the Mystick Krewe arrived in Theater Alley, there was a perceptible flutter observable within, and a general smoothing of dresses and arrangement of neckties, as if in preparation for the coming sight.

Several unfortunates arrived at the theater to find the doors closed and their tickets useless.

"Brick" Pomeroy occupied a prominent position in the dress circle on this occasion, and was the recipient of many distinguished attentions. Many other prominent visitors were present, all of whom seemed to enjoy the novelty of the spectacle, as well as pleased with what we consider the most elegant and satisfactory turn-out which the Krewe have yet made before the people of New Orleans.

The Eighth Annual Festival—1868.

Mardi Gras came on the 25th of February. From the immortal Moore's poems had been selected the "Entrance of Lalla Rookh into Delhi." Passing over the details of the procession, we come to the tableaux at the theatre. The Veiled Prophet of

the Khorassan and his court; Paradise and the Peri; the Fire-Worshippers; the Light of the Harem—all of which were gotten up with exquisite taste, and were for a long time the theme of conversation, especially among the ladies.

Ninth Annual Festival—1869.

The Carnival season was again a short one, MARDI GRAS falling on the 9th February. A very interesting subject, and one difficult to treat, was chosen—"The Five Senses." Sight was represented by Phœbus and his satellites; Orpheus interpreted the second sense, assisted by the types of sound; Smell was represented by Flora and the flowers; Taste by Ceres and Rhea, surrounded by luscious fruits; and Touch by Venus, surrounded by the types of the character she personated. The "Revel of the Passions" was the closing tableau, a prominent feature in it being the Genius of Decay.

Tenth Annual Festival—1870.

On the 1st of March the tenth festival of the Mysticks took place. The "History of Louisiana" was the theme of the display. In the lead was old Miche-Sepe mounted on an old and ghastly courser. Following were sixteen cars, on which were grouped the illustrious personages whose names are linked with the fortunes of the State. Leading the procession was "Louisiana," surrounded by the personators of the principal products of the State; then came a host, including DeSoto, Gonzales, De Cordova, Counts Pontchartrain and De Maurepas; the Sieur Denis and Dona Marie; Cardiac and De L'Epinay; Religion represented by a Jesuit priest and two nuns; Governors of the Territory, Ungaso, Miro and Galvez; Livingston, Claiborne and Wilkinson; Jackson, Villere, Plauche and others, to mention all of whom would require more space than can be spared.

Eleventh Annual Festival—1871.

The celebration by the Krewe, which took place on the 22d of February, 1871, was equally as grand as any other ever presented. It was a happy thought that led to the selection of the Faerie Queene, from which to draw the theme of a grand conception. Edmund Spenser's fertile imagination abundantly supplied the requisites for a brilliant and numerous performance. On this, as on every other occasion, the mysterious association that has

gratuitously provided for the entertainment of our citizens proved themselves eminently competent for the task.

Twelfth Annual Festival—1872.

The last pageant of the Krewe, which took place the 13th of February, 1872, is too fresh in the memory of those who witnessed it to need rehearsal here. Those who saw the representation of the "*Dreams of Homer*," will never fail to remember it with inexpressible pleasure.

Thirteenth Annual Festival—1873.

What subject the Krewe have selected for MARDI GRAS, 1873, we are of course unable to inform our readers, and can only be known upon the appearance of the Krewe. All who are interested in the coming display are truly pictured by our distinguished "Bill Arp," when he said, "everybody wanting to know everything and nobody knowing nothing." Look not in the future, for no man knows what the Krewe "may bring forth." Clairvoyants have gone into "voluntary bankruptcy," in New Orleans, not being able to give satisfactory answers as to the coming display of the Krewe.

And year after year these brilliant Carnivals are held in the immortal Crescent City, the last seems always on a grander scale than the one before, yet taking them all together, no comparison can be made, for all seem perfect. The day is celebrated in other of our Southern cities. Mobile ranks next to New Orleans, with her "Cowbellogians," while Galveston, Memphis, and Selma rejoice when Shrove Tuesday comes again. Atlanta has caught the "fever" and King Rex and his merry band of revelers made a successful entry into "his city" on last Twelfth Night, and Savannah comes to the front with her "Leiderkranz."

Excursionists should so manage to be in New Orleans on Saturday night or Sunday morning so as to see the great

FRENCH MARKET.

On Sunday morning this is *the sight* of the city, by early dawn the Market is densely crowded with buyers and sellers. The buyers are represented by "all sorts," from the Creole millionare who buys his supply of tropical fruits, then lazily sips a cup of French coffee at the next stand, to the little beggar girl with her pennyworth of dry bread who strolls sadly away. The sellers, from the crafty Shylock with his "sheep cloting," to the

beautiful Italian flower girl with splendid boquets of the rarest exotics—her soft brown eyes would melt the heart of a King. After getting our ten-cent breakfast at the market from an old Creole, we get on the cars and are wheeled swiftly away to the beautiful Lake Ponchartrain, where we might spend many hours but must hurry back to see the other attractions. Sunday you will remember, is observed only as a day of pleasure, the stores—many of them—remain open all day, while the theaters are in full blast all the evening.

The oldest cathedral in America is at New Orleans and can be seen after a few minutes walk from any of the hotels. In your rounds of sight-seeing the Metaire Race Course must not be forgotten, it is one of the finest in the world. The levee, with its miles of foreign and domestic shipping must not be overlooked.

There are many minor attractions that we have not space to speak of, and we only close with the comment that one and all of our readers should patronize the WESTERN & ATLANTIC RAILROAD, and we promise to make the trip as pleasant as possible.

HOW TO GET THERE.

THE WESTERN & ATLANTIC RAILROAD, and its enterprising connections, form the most desirable route for Excursionists. The scenery of this line is equalled on no other in the South, and surpassed by few roads North or West. Leaving Atlanta, the Gate City of the South, the Road passes through a series of stately hills and lovely valleys; six miles above the city it crosses the Chattahoochee upon a bridge one hundred feet above the water, affording a scene of surpassing loveliness. Far beneath the traveller sees spread out a fertile plain, while far beyond lofty hills raise their stately heads; the river winding between them, in the "far off distance," seems a silver thread in the sunlight. We are moved rapidly on, and this picture is suddenly lost to view. The new "Fish Bar" rail renders the track so smooth that almost before we realize we have left Atlanta, we are passing beneath the classic Kennesaw. To our left, almost *lost* in the distance, "LOST MOUNTAIN" rears its lofty head—the hair, as it were, in style the latest, "parted in the middle" by a signal station, of trees felled upon the very top, carries us back to the days of the "late unpleasantness." In a few moments more we pass beneath where once stood the frowning fortress of Altoona Pass. Rolling through a rocky cut one hundred feet deep, that forms the "Pass," we find a broken country for several miles, until the

Valley of Etowah, in all its beauty, bursts suddenly upon our view. More than a mile to our left is the bridge upon which we are to cross, and while we are gliding swiftly around a tremendous curve some two miles long, we have a moment with a piece of scenery that brings to mind the lovely valleys of the Erie Railroad, but not surpassed by even them.

At Kingston we leave the Western & Atlantic Railroad and take the line of their connection to New Orleans, via the Selma, Rome & Dalton Railroad, or as it is popularly known, the

BLUE MOUNTAIN ROUTE.

That with their Southern connection at Montgomery, form the "Atlanta and New Orleans Fast Line." After leaving Kingston, for twenty miles, we are on what, instead of the Rome Railroad, should be called the Riverside Road, as it is immediately "on the banks of that lone river," the Etowah, and whose surpentine windings we follow till we reach the hills of the "Eternal City." Here we make a short turn Southward, recrossing the Etowah ; Rome and her many hills are left far behind, "growing beautifully less" in the distance ; we are now on the Selma, Rome and Dalton Railroad, which passes through one long series of Valleys shaded by the

BEAUTIFUL BLUE MOUNTAINS

of Alabama, that so appropriately gives name to this popular line. Now the scene is constantly changing, and if it were not that now and then is seen the shining spire of some village church glistening in the sunshine, one might easily forget and dreamily call back the glorious beauties of the

YOSEMITE.

A little further on we cross the Coosa, the head waters of the Alabama. Then, at Calera we can take our choice of two lines, one via Montgomery, the other by way of Selma. Taking the line via Montgomery, we leave the Selma Road to the right, and in two hours more we cross the Alabama River, within a few miles of the

CAPITAL CITY

of the State. Leaving Montgomery, we pass over the Mobile & Montgomery Railroad. Here the tourist has a view of the scenery peculiar to our extreme Southern country; the road leads through a section diversified by the numerous tributaries of the Alabama River, and abounds in all kinds of game, deer, wild turkeys, and occasionally a bear is brought to the Railroad, and finds ready sale at the hands of caterers for the famous Restaurants of Mobile and New Orleans.

The immense forests of Live Oak, with long hanging moss, afford a picture "grand, gloomy and peculiar." The finest cotton

region of the State lies along the route of this Road, and after a few hours ride through this splendid country we reach the famous

TENSAS BRIDGE,

Which is the longest on the Continent. The bridge and approaches being some seven miles long, the track is not at a great height above the water; the frame work of the bridge rests upon immense cylinders, firmly secured in the bed of the stream by huge piles driven on the inside of the cylinder, still on the inside of the piles is filled in with solid masonry, making a pillar of tremendous strength and durability.

Mobile nexts attracts our attention. Our cars pass through the streets, giving the passengers an opportunity of seeing the city without stopping; and, when we are on the way again, we pass over one of the finest Railroads in the South, the

NEW ORLEANS, MOBILE AND TEXAS,

Which brings us to the Crescent City; after passing her points of extraordinary interest, among which we may mention Bay St. Louis, Pass Christian and East Pascagoula, where at each place we cross an arm of the bay on splendid bridges that measure their length in *miles*. Here we have a novel scene that lends relief after so much of hills and valleys. The numerous little cities that, with their snow-white cottages dot the prairies here and there, attract more than passing notice, and to many the scenes here presented are entirely new. We are now in the suburbs of New Orleans, the

CARNIVAL CITY OF AMERICA.

Parties desiring tickets or information by the "Blue Mountain Route" should address

REAU CAMPBELL,
SOUTHEASTERN AGENT. Box 583, Atlanta, Ga.

ANOTHER WAY TO GET THERE.

Keeping your seat in the luxurious coaches of the WESTERN & ATLANTIC RAILROAD we pass on over their splendid Road, through a section of country resplendent with scenery till we reach the

RESACA BRIDGE,

A splendid structure of masonry and iron, passing, on it, high above the rapid waters of the Oostanaula. We come next to the sanguinary field of Resaca, where one of the fiercest struggles, of "the late unpleasantness" took place—the old earthworks that once bristled with bayonets—and could they speak,

would tell us of the measured tread of soldiery who unflinchingly "faced the music," now have crumbled almost out of sight, and overgrown with rank weeds.

Gliding swiftly and—and you must acknowledge that it "*is pleasant riding,* on (this kind of) a rail"—passing quickly under the shadows of the mountains of North Georgia, we leave Catoosa Springs two miles to our right, then through the battle-fields of Chickamauga and Missionary Ridge, crossing the turbid waters of this "River of Death," Chickamauga, several times. As we approach Chattanooga, away some four miles to our left we have a fine view of

LOOKOUT MOUNTAIN,

Under whose majestic brow lies spread out the new and prosperous city of

CHATTANOOGA.

Leaving this, we are on a "bran new" track, that of the Alabama & Chattanooga Railroad, now passing under Point Lookout, whose rocks are towering a thousand feet above us, while the noble old Tennessee rolls in silent beauty at our feet. In a few miles more we emerge in the beautiful

WILLS VALLEY,

Whose fertile fields and noble forests afford the richest landscapes—fit subjects for the pencil of a Landseer or a Raphael. Next

BIRMINGHAM,

The Chicago of Alabama, attracts our attention. Mushroon-like, she has sprung up at the crossing of the South and North Alabama Railroads. In August, 1869, not a house marked the spot where now stands a splendid city, that numbers her people by the thousand.

Passing on through the thriving cities of Eutaw and Tuscaloosa, where the State Military Institute is located, we come next to Meridian, where the tourist has the choice of two routes—one via Mobile, the other by way of Jackson, Miss. The distance is about the same, arriving in New Orleans about the same time.

Parties desiring tickets or information by "The New Route" via Alabama & Chattanooga Railroad, should address

GEO. W. TALLANT

SOUTHERN AGENT, P. O. Box 516, Atlanta, Ga.

Having "said our say" as to the festivities to be seen and enjoyed, we propose to tell our patrons where they may refresh "the inner man."

HOTELS.

The "St. Charles," on the street of that name, together with the "St. Louis," corner of Royal and St. Louis streets; the "City," corner Camp and Common, and the "St. James," are the most prominent and are all within a few squares of Canal street, the "Broadway" of New Orleans. Among the first class

RESTAURANTS

we may mention Cassidy's Hotel and Restaurant, corner Gravier and Carondolet streets—the writer remembers the delicious bivalves served up by this inimitable caterer, so large that "a half dozen fried" affords an ample breakfast. We will not forget "John's," on Bourbonn street, or the "Cosmopolitan," on Royal, with "Victor" and "Moreau" on Canal. At either place, at any time, may be found "The Feast of Epicurus."

From the *Picayune* of February 14th, 1872.]

THE OPERA HOUSE.

There was a gay and festive meeting of masqueraders at this place last night, and the entertainment passed off most pleasantly. The masquersde, taking it all in all, was a brilliant affair, as all will testify who were present on the occasion.

THE ST. CHARLES THEATER

The Grand Fancy Dress and Mask Ball at the "Old Drury" was, as it always is, a splendid affair. "The Knight of Arva" preceded the terpsichorean entertainment, which was all that could be desired. There were many handsome costumes on exhibition, and the dancers evidently appreciated the compliment extended them in their receipt of tickets.

THE ACADEMY OF MUSIC.

The entertainment offered by friend Bidwell, of the Academy, was of a most recherche character in all its appointments. There is too much upon us of the same character to warrant us in going deeply into detail. The company was select; the dresses were, many of them, elegant; and the characters selected for representation, well chosen. If there were any present at "La Coterie Carnival" who failed to enjoy a full complement of pleasure, the fault must most certainly have been with themselves.

THE YOUNG MEN'S BENEVOLENT ASSOCIATION.

A large company assembled at Odd Fellows' Hall, to attend the ball given by this society, and a pleasant time was had by those who were present. The hall was decorated in appropriate style, and the enjoyment lasted until a late hour.

OTHER BALLS.

The United Brethren Association had also a Fancy Dress and Mask Ball at the Deutsche Company Hall, which was well attended.

The Ball given by Volunteer Fire Engine Company, No. 1, at Union Hall, and the Ball given by Louisiana Fire Company, No. 10, at Turner Hall, were equally voted to be successes.

STILL ANOTHER WAY TO GET THERE.

Is via Chattanooga and the Memphis & Charleston Railroad, which possesses attractions unequalled by any competing Line, to the South and Southwest.

Leaving Chattanooga—the scene of many hard fought battles—you pass through a country presenting scenery not surpassed by any on the continent; the beautiful city of Huntsville, Ala., and many points made historic by the late war, among which are Corinth, Iuka, etc., we reach Grand Junction, where we connect with the "Great Jackson Route," passing through the Capital of Mississippi, arriving in New Orleans in quick time.

Pullman Palace Cars, through from Atlanta without change, can be furnished to parties desiring to go this route.

The Excursion by this route will be accompanied by Mr. Julius Hayden, whose long residence in New Orleans and thorough acquaintance in the city will enable him to show all the "sights," intelligently.

This is the best way to reach New Orleans to witness the Carnival. Price, round trip, $24.25. For schedules, rates, etc., address

W. J. AKERS, Southeastern Agent,

Post Office Box 31, ATLANTA, GA.

J. C. LOPEZ, General Ticket Agent.

JULIUS HAYDEN, General Traveling Agent.

Since the foregoing went to press we have received mammoth posters notifying all the loyal subjects of His Royal Highness that the Celebration this year will surpass anything ever seen.

Catoosa Springs.

The Wonderful Fountains

OF

Health and Pleasure.

THE BRIGHTEST SPOT
IN THE SUNNY SOUTH.

Are located in the PIEDMONT REGION OF GEORGIA, twenty-five miles southeast of Chattanooga, Tenn., and within two miles of the Western & Atlantic Railroad. These Springs, fifty-two in number, embrace

Every Variety of Mineral Watr

Found in the famous mountains of Virginia, White, Red and Black Sulphur, Alleghany, All-Healing and Chalybeate, Magnesian, Soda and Iodine; as also the Waters characterizing the Montvale Springs of Tennessee, and Indian Springs of Georgia: all of which are to be found here in abundance, within the compass of this "Magic Vale," affording a certain cure for Dysepsia, Rheumatism, Gout, Liver Complaints, Scrofula, all kinds of Cutaneous Affections; and in fact, every Disease that human flesh is heir to.

Connection is made by all trains of the Western & Atlantic Railroad with the trains of the Catoosa Springs Railroad for the Springs, where you arrive in about fifteen minutes.

Visitors will be greeted with Strains of Stirring Music, and an

"Old Virginia Welcome."

The Hotel and Cottage Buildings are in thorough condition, newly painted, and furnished with entirely new appointments.

The table will be first-class in every particular. A magnificent Ball Room, one hundred by thirty feet, and elegantly fitted parlors.

Billiard and Bar Room seventy-five feet long, and a capacious Bowling Saloon.

Direct telegraphic and Postal Communication.

The buildings and grounds will be brilliantly illumieated with Gas, and every attraction will be afforded the visitors to Catoosa Springs.

The above Watering Place will be opened to patrons JUNE 1st, 1873, by

W. C. HEWITT.

THE
GREAT CENTRAL SHORT LINE
TO THE
WEST and NORTHWEST
VIA
CHATTANOOGA AND McKENZIE, TENN.

ONLY ONE CHANGE

ATLANTA TO ST. LOUIS!

ONLY ONE CHANGE

ATLANTA TO MEMPHIS!

Time Card—February 1st, 1873.

8.30 A.M.	Leave Atlanta		9.30 P.M
4.28 P.M.	Arrive Chattanooga		5.23 A.M
12.45 A.M.	"	Nashville	1.05 P.M
8.30 A.M.	"	McKenzie	8.30 P.M
2.10 P.M.	"	Little Rock	6.30 P.M
10.30 A.M.	"	Union City	10.30 P.M
12.00 NOON	"	Columbus, Ky	12. NIGHT
11.00 P.M.	"	St. Louis, via I. Mt. R.R.	12.50 P.M
9.05 P.M.	"	St. Louis, via Ill. Cent'l	11.20 A.M

Call for your Tickets to Memphis and Little Rock
VIA CHATTANOOGA AND McKENZIE, TENN.
To St. Louis and the Northwest
VIA CHATTANOOGA, NASHVILLE & COLUMBUS,

And you will have No Trouble, No Delay, No Circuitous Journey down through the States of Alabama and Mississippi.

WE MAKE QUICKER TIME!

BEING THE ONLY

DIRECT LINE WEST, AND AT CHEAPEST RATES.

For Further Information address

ALBERT B. WRENN,

Southeastern Agent,

Office No. 4 Kimball House, ATLANTA, GA. Post Office Box 253.

W. L. DANLEY,
General Pass. and Ticket Agent.

J. W. THOMAS,
General Superintendent,
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LOOKOUT MOUNTAIN & WILLS VALLEY ROUTE

VIA ALABAMA & CHATTANOOGA RAIL ROAD.

NEW AND GRAND.

EXCURSION TICKETS

To Mobile and New Orleans, for

VISITORS TO THE GREAT AMERICAN CARNIVAL

WILL BE ON SALE AT ALL PRINCIPAL POINTS.

☞ **Same Rate as Other Lines.** ☜

TWO DAILY PASSENGER TRAINS!

Pullman Palace Cars

WILL RUN THROUGH FROM

Augusta, Atlanta and Chattanooga to New Orleans

WITHOUT CHANGE.

CIRCULARS giving TIME, ROUTES, &c., will be furnished upon application to

GEO. W. TALLANT,

General Southern Agent, Alabama & Chattanooga Railroad,

P. O. Box 516, Atlanta, Ga.

C. L. FITCH,
General Passenger Agent.

J. C. STANTON,
General Manager,
Chattanooga, Tenn.

MARDI GRAS.

Grand Excursion to Mobile and New Orleans!

The Great American Carnival at New Orleans

TAKES PLACE ON

TUESDAY, FEBRUARY 25, 1873.

THIS TRIP IS REGARDED BY THOSE WHO HAVE BEEN THERE, AS ONE OF THE MOST PLEASANT.

A MAGNIFICENT TRAIN OF PULLMAN PALACE SLEEPERS,
WITH ELEGANT DAY COACHES, RESTAURANTS,
AND BAGGAGE CARS, RUN

Through from Atlanta and Augusta Without Change

—VIA—

Atlanta and New Orleans Fast Line.

Making as Quick Time as Lines advertising "SHORTER," and affording all an Excellent Opportunity of witnessing this Carnival of Carnivals.

THE ATLANTA AND NEW ORLEANS FAST LINE

Long since perfected arrangements for Tickets and Trains through without change. This Line is ONE HUNDRED and EIGHTY NINE MILES SHORTER than another, and nearly "ONE DAY LESS TIME AND TRAVEL."

Excursionists are Particularly Requested to Notice the Above,

And guard against being deceived by other Lines advertising the title of "ATLANTA AND NEW ORLEANS SHORT LINE," and remember that PLEASURE SEEKERS DO NOT SEEK AFTER SHORT LINES, but those that will afford them most pleasure, and we suggest that Excursionists "PAY THEIR MONEY AND TAKE THEIR CHOICE," between Sand Barrens, Piney Woods, etc., and the beautiful Blue Mountains of Alabama, together with magnificent bridges over noble rivers, one of which—the Tensas—is the longest on the Continent, not forgetting the beautiful Bays incident to a Line whose cars run along the shores of the GULF OF MEXICO.

"I am the Sole Agent for this Line in Georgia," but for the accommodation of the "Dear Public," have placed Tickets on sale at the various Ticket Offices in the State, and at other places convenient to all.

Tickets will be on sale from 15th to 22nd February, good to return on any Passenger Train within THIRTY DAYS from date of sale.

FARE, ROUND TRIP, ATLANTA TO NEW ORLEANS AND RETURN, $24.25. Sleeping Car fare, extra.

Sections or berths can be secured by addressing

V. DUNNING, Sup't. Pullman Southern Palace Co.,
Or, REAU CAMPBELL, Southeastern Agent,
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JOHN B. PECK,
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THE GREAT

Triple Daily Passenger Route

TO ALL POINTS

North, South, East and West.

THE SHORTEST BY MANY MILES!

—AND—

OVER TEN HOURS QUICKER

To New York and all Northern & Eastern Cities.

The Great Trunk Route

TO THE WEST AND NORTHWEST.

A GOOD ROUTE!

TO ALL POINTS SOUTH AND SOUTHWEST.

THREE PASSENGER TRAINS

LEAVE ATLANTA DAILY.

Pullman Palace Cars

ON ALL PASSENGER TRAINS.

☞ Send for Schedules, Rates, &c.

B. W. WRENN,

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ATLANTA, GA.